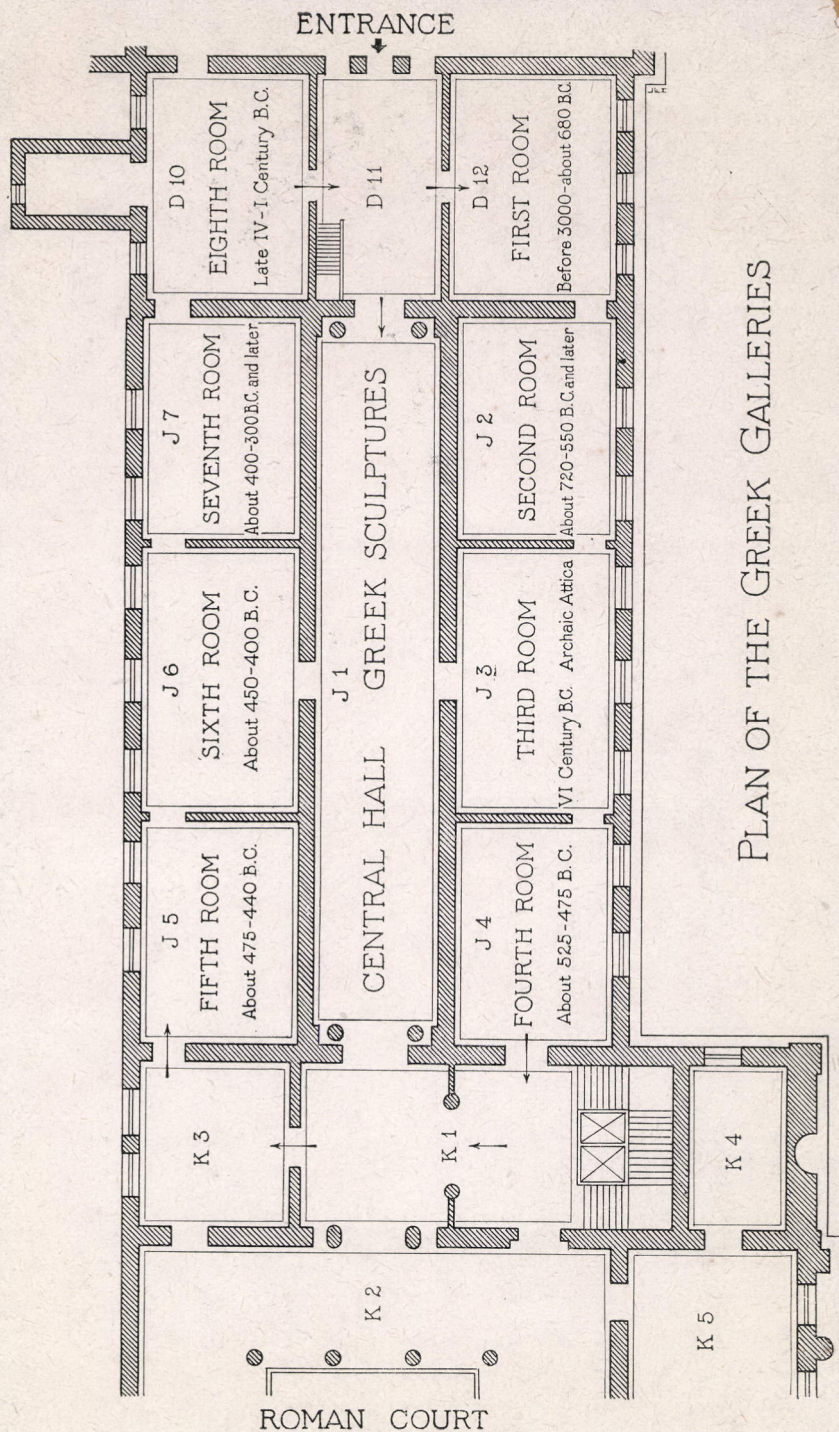




*Guide to*

THE GREEK COLLECTION





PLAN OF THE GREEK GALLERIES

THE METROPOLITAN MUSEUM OF ART

A Brief Guide to  
THE GREEK COLLECTION

By GISELA M. A. RICHTER

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NEW YORK, 1946



## Foreword

*The aim in the rearrangement of the Greek and Roman department has been to give a picture of Greek and allied arts in a logical sequence from the Neolithic period of the fourth millennium B. C. to the break-up of the Roman empire in the fourth century A. D. The Greek objects have been assembled in the northern galleries (D 12, J 1-7, K 1 and 3, and D 10), the section now completed. Roman art and the arts of Etruria and Cyprus are to be shown in Wing K. Pending the completion of those installations there will be some inconsistencies and gaps in the Greek section, which will be explained as we come to them. Eventually, when the whole arrangement is finished, it will be possible to study our entire collection, in its four divisions, each a self-contained unit, in chronological order. The history of several thousand years will then unfold to the visitor as he walks through the galleries. The installation, with its new groupings and labels, is designed to make the arrangement self-explanatory and to call attention to the most important objects.*

*In the color schemes and the floor plans of the galleries and in the display of the material the department has drawn on the ability and distinguished taste of Benjamin Knotts. His help is gratefully acknowledged. We also thank the Museum shops and helpers for their splendid co-operation.*

*The plan of the galleries and the illustrations on pages 3, 9, 17, 20 and on the inside back cover of this booklet are reproduced from drawings by Lindsley F. Hall. The half-tone illustrations are from photographs by Edward J. Milla.*

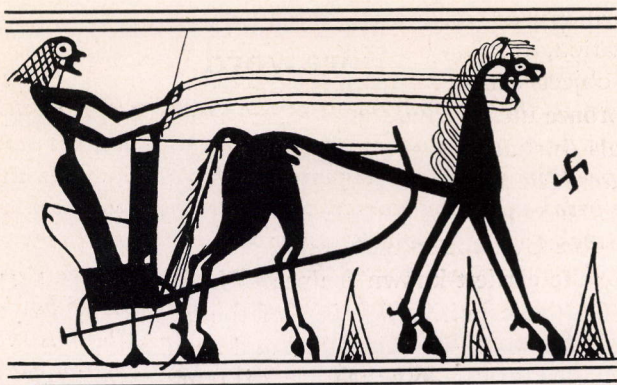
*The plan on the inside front cover will serve as a convenient guide. Each room represents a chapter in Greek art, except the Central Hall (J 1), where large sculptures of all periods and a few colossal vases are shown.*

*The story begins in the Northeast Gallery (D 12), immediately to the left on entering the South Wing.*

G.M.A.R.

ON THE COVER: Detail of a bronze statuette of a horse,  
about 480-470 B.C.





Chariot, from a late geometric amphora, about 700 B.C.

## FIRST ROOM:

before 3000 to about 680 B.C.

Before the Hellenic people developed the civilization we know as Greek, another people had dominated the Aegean world for more than two thousand years and had evolved an independent culture of high standing. Our knowledge of this earlier civilization we owe almost entirely to the excavator. There is no literature to help us, for the only written records are as yet undeciphered. "Classical" Greeks knew little of their predecessors; only a legend here and there harks back to this distant past. The beginnings of this early civilization can be traced to the Neolithic, or Late Stone, Age; but when it emerged into the daylight of a less primitive existence, the Bronze Age had been reached, when implements were no longer of stone and not yet of iron, but of copper and presently of bronze.

This Bronze Age world in the Aegean basin centered in the island of Crete, evolving through three main phases, called Early, Middle, and Late Minoan (after the legendary King Minos of Crete). It was paralleled in other regions—notably on the Greek mainland, in Cyprus, and in the Cyclades—by local cultures. In its third and last phase the Minoan culture itself passed to the mainland—to Mycenae and other strongholds—transforming the local civilization known as Helladic. The resulting culture is called Late Helladic or Mycenaean.

The Bronze Age civilization suffered final disaster in the eleventh century B. C., perhaps through invasion from the north. The



geometric period ensued, an unsettled age of migrations and colonization, during which historic Greece took shape.

The objects shown in this room consist of terracotta and stone vases, bronze utensils and weapons, ornaments in gold and other materials (including a gold cup), engraved sealstones, and small sculptures. The last are of special interest, their simplified, abstract forms being comparable to the creations of some of our modernists. The marble Cycladic statuettes dating from about 3000 to 2200 B. C. are the earliest known sculptures from Greek soil (Case 1) except for the primitive figurines of the late Stone Age. There are two chief types—one elongated and angular, the other obese, with rounded forms. Only the former is represented in our collection. Late Minoan and Helladic statuettes show the formalized, vivacious types prevalent in the second millennium B. C. (Case 8). The geometric products of the eighth century (Cases 15, 19) follow the same angular patterns as the paintings on the terracotta vases of that period (see ill.). A bronze group of a man and a centaur (perhaps Herakles and Nessos) and a bronze statuette of a man forging a helmet are of particular interest.

The gigantic geometric pots which were erected as memorials on tombs (nos. 11, 16; see also those in Gallery J 1) are the predecessors of the later sepulchral statues and reliefs. The dead are depicted laid out on biers surrounded by mourners. One vase (no. 16) has two lively sea battles, separated by rows of marching warriors. We cannot tell whether the scenes represent piratical attacks or battles in which a Greek navy was engaged. Piracy in those days was as honorable a calling as in the Elizabethan age.

The Early and Middle Minoan sealstones (Case 17) have pictographic, hieroglyphic, and linear inscriptions, indicating that the art of writing was known in the Aegean two thousand years or so before the Greeks borrowed their alphabet from the Phoenicians. The Late Minoan sealstones have ornaments and naturalistic representations, chiefly of animals. Our collection, bequeathed in large part by Richard B. Seager, is one of the best extant.

The large paintings and reliefs on the walls and the engaged columns on the west doorway are reproductions and give an idea of the splendor of the Minoan-Mycenaean civilization. Other copies are in the Basement Gallery K 103. No other reproductions are shown in the First to Eighth Greek Rooms.



The horses of Herakles. From an Attic amphora, about 675-650 B.C.



## SECOND ROOM:

about 720-550 B.C. and later

The late eighth century, the seventh, and the early sixth were an epoch of general awakening in the Hellenic world through increased contact with the Orient. After the upheavals of the preceding period and the founding of colonies all over the Mediterranean, a new Greece was in formation. Many cardinal elements of Greek civilization now made their appearance. Coinage was introduced (see Case 20 and Room K 1). An alphabet had been developed from the Phoenician, and by the seventh century the art of writing was in general use (note inscriptions on vases). The poems of Homer and Hesiod have been attributed to the eighth and the seventh century and they constitute the first common literature of the Greeks. The religion and myths of the Greeks were becoming crystallized into a coherent structure made up of Minoan-Helladic survivals, oriental intrusions, and Hellenic traditions. Temples were erected as early as the eighth century, and monumental sculpture in stone made its appearance in the seventh. The Olympian and other festivals were being instituted, stimulating an athletic ideal. In other words the elements which tended to unify the Greeks—their common literary language, religion, festivals, and way of life—were taking definite form, while the diverse customs of the many, scattered city states fostered a love of local independence.



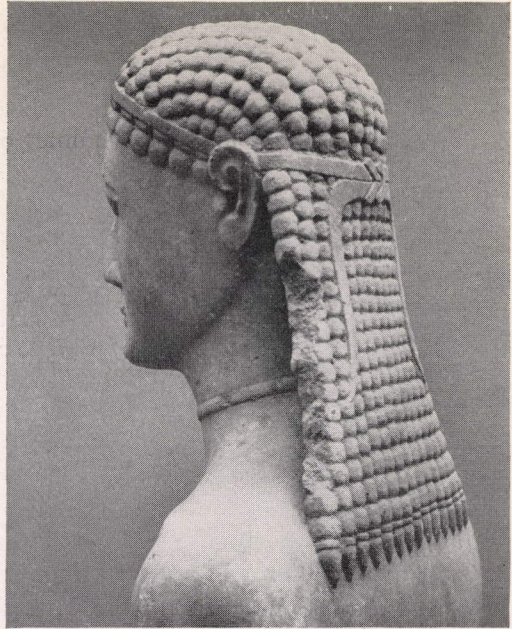
The objects in this gallery show the outlook of the time in concrete form. A fresh, vigorous art is coming to life, touched by Eastern influence, but independent in outlook. The ornamented pots, dating from the late eighth to the sixth century, illustrate the parallel development and similar content of pictorial art in widely separated Greek communities—Corinth, Sparta, Attica, Boeotia, East Greece (the coast of Asia Minor and adjacent islands), Lydia, Naukratis, South Italy, and Sicily. The large Attic vase (no. 15), with a representation of Herakles, the centaur Nessos, and Deianeira in a chariot (ill.), and the pottery from Sardis, excavated by an American expedition (Cases 20, 21), are of particular importance. The latter is unique, for the rest of the material, which was left behind in Sardis in 1914, has disappeared.

The small sculptural works in terracotta, bronze, stone, ivory, and lead show the evolution of form during this period. We may note especially the attractive Proto-Corinthian, Corinthian, and East Greek pots in human and animal form (Cases 4, 18, 22); the ivory plaque with two female figures, a gift from J. Pierpont Morgan (Case 1); the terracotta reliefs from Attica with representations of Achilles and of the lying-in-state of the dead (Case 14); the terracotta antefixes with heads of Gorgons from Tarentum, one with considerable remains of color (Case 7); and the early bronze mirrors and statuettes (Case 16).

On account of their strong oriental character and impressive size, several limestone sculptures from Cyprus have been included in this exhibition. They are not pure Greek; they represent a provincial and hybrid art, an outgrowth of peculiar circumstances and nearness to oriental neighbors. Moreover, some of them belong to the second half of the sixth century and are therefore later than most of the other objects in this room. The most imposing among these objects is a large sarcophagus from Amathous with a procession of chariots, which retains traces of its original colors (Case 9). Eventually, when the Cesnola collection of antiquities from Cyprus—the greatest in any museum outside of Cyprus—is reinstalled in K 5, these sculptures will be moved to that gallery.



Detail of an archaic marble statue of a youth (kouros), about 600 B.C.



### THIRD ROOM:

#### Archaic Attica, VI century B.C.

In the first two rooms we have studied Greek art in its formative stages. In the sixth century Greek art assumed a definite character. Content and repertory changed. The fierce monsters and beasts of prey inherited from the Orient lose first place. Gods in human form and heroes are depicted enacting their parts in Greek myths, and presently human beings are represented in the activities of everyday life. The ornaments which had filled empty spaces and had produced a cluttered effect are relegated to definite areas. Moreover, there is an increasing interest in naturalistic form. Instead of being bound by the conventions which had obtained in the Orient for thousands of years, the Greek artist became absorbed in the representation of things as they are in nature and as they are seen by the human eye. At first the changes in the accepted conventions were minor and tentative; in the second half of the sixth century they became increasingly important; a century later sculptural and pictorial form had been revolutionized.



The material exhibited in this room is primarily Attic and illustrates the important role played by Athenian artists in archaic times. It consists chiefly of marble sculptures and terracotta vases. The historical background is the rule of the aristocratic Eupatrids, the reforms of Solon, the tyrannies of Peisistratos and his sons, and the rise of a democracy.

One of the earliest and best-preserved statues which have survived from the archaic period is placed in the center of the gallery (ill.). It represents a standing youth in the characteristic frontal attitude, with anatomical details generalized into expressive patterns. The draped female type is illustrated by two marble examples, one from the Akropolis of Athens, here on loan from the Greek Government (no. 21), and one said to have been found at Laurion (no. 18). The folds form beautiful designs, suggestive of the forms beneath. The Akropolis piece retains much of its original color, reminding us that Greek sculpture was always polychrome.

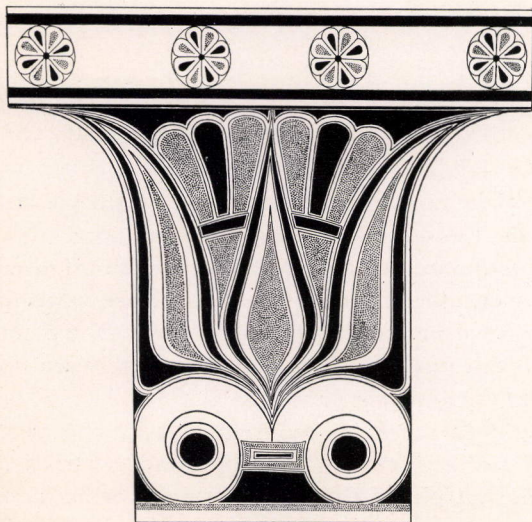
The gravestones erected in Attica during the sixth century rank among the finest sculptures of their time. The earlier ones have capitals (see ill. p. 9) surmounted by sphinxes, the later ones palmette finials. The shaft generally has a figure in relief or painted. Several examples are shown in this gallery (and in J 1). The head of a gently smiling boy with short, curly hair (no. 16) is a superb specimen of late archaic art. A limestone base (no. 6), which probably once supported a gravestone, bears the inscription: "On the death of Chairedemos his father Amphichares set up this monument, mourning a good son. Phaidimos made it." Its restraint and adequacy are typical of Greek epitaphs.

One of the most interesting phenomena in the history of Greek pottery is the absorption of the world market by Athens in the middle of the sixth century. All over the Mediterranean the Corinthian and other products which had been popular during the seventh and the early sixth century practically disappear and Athenian ware takes their place. At first the decoration was painted in black glaze on the red clay; later the figures were reserved in the red clay against a black-glaze background. The strongly articulated shapes show a developed sense of symmetry and proportion (see the illustration on the inside of the back cover). Among the most important examples in our collection is a large krater with a representation of the Return of Hephaistos to Olympos (no. 3). It has been attributed to the famous vase painter Lydos. A small



stand with the head of a Gorgon (Case 25), exquisitely drawn, is signed by Ergotimos and Kleitias, potter and painter of the "François" vase in Florence. A dainty aryballos with a spirited scene of pygmies and cranes is signed by Nearchos (Case 25). A lekythos has an interesting representation of two women weaving on an upright loom (Case 25). Some of the chief vase painters of the second half of the century—Exekias, the Amasis Painter, Psiax, and others—are represented by one or more examples. A large loutrophoros is decorated with a scene of a dead youth laid out on a couch, surrounded by wailing women raising their arms and tearing their hair (Case 15). Two amphorae, with figures of Athena and athletic contests (Case 14), were prizes at the Panathenaic games, which were held at Athens every four years.

Several bronze statuettes—not necessarily Attic—are shown in Cases 2 and 19. They include a marching warrior, a centaur in full gallop, a beautifully stylized goat, and youths in the half-kneeling attitude used in the archaic period to denote flying, running, and crouching. They show the decorative sense characteristic of the period. In Case 20 are several vases molded into sculptural shapes.



Capital of an Attic gravestone, about 560-540 B.C.





Bronze statuette of Herakles,  
about 525-500 B.C.

## FOURTH ROOM: about 525-475 B.C.

During the late sixth and the early fifth century the threat of Persia was a dominating factor. She had become the most powerful empire in the East and had conquered one people after another, including the Ionian Greeks of Asia Minor and the Islands. After quelling the Ionian revolt in 493 Persia sent an expedition against Greece proper, allegedly in reprisal for the help given to Ionia. The unexpected happened. The victories of Marathon, Salamis, Plataia, Mykale, and the Eurymedon saved Greece from becoming part of an Asiatic empire.

Whereas in the preceding room the objects are almost exclusively Attic, those in this room include products of late archaic art from various regions of the Greek world. The outstanding piece among the sculptures is a large bronze statuette of a horse (Case 19; ill. on cover). It is represented walking with head erect and was probably once part of a dedicatory chariot group. It may be



said to sum up the achievements of the Greek sculptor in this period. The modeling has become naturalistic, or almost so, but it is simplified and the stylizing tradition is still strong. The result is an astonishing combination of vivacity and rest. The bronze statuettes of a striding Herakles (Case 1; ill.) and an athlete who is holding a diskos (Case 5) illustrate the nude male type in two successive stages. A life-size bronze torso (no. 3) is about contemporary with the diskos thrower. A fragmentary marble statue of a draped woman, found in the island of Paros (no. 14), is of the same type as the Attic pieces in Gallery J 3. Several terracotta statuettes (Cases 2, 13) show similar conventionalized designs in the rendering of the folds. A group of plastic vases from Sicily is particularly noteworthy (Case 2). One, formed as a double statuette of a woman holding a pigeon, is a masterpiece of ceramic art. A finely wrought bronze spear butt (Case 20) is inscribed "Sacred to the Tyndaridai [i.e. the Dioskouroi] from the Heraians" in the Arcadian dialect. It was evidently a dedicatory offering from the spoils of war taken from the Heraians.

The terracotta vases in this room are mostly Attic, for Athens continued to command the world market in pottery throughout the fifth century. The majority are red-figured, though the black-figured technique lingered for a considerable time both on a red ground and on white (Cases 4, 23). In the absence of monumental Greek paintings, which have all been destroyed, vases assume great importance, for they enable us, to some extent at least, to visualize the pictorial art of the time.

Some of the best work in Attic vase painting belongs to this period. An increased interest in natural form is combined with a happy sense of composition. We know the names of some of the painters active at this time, and many other artists have been recognized by their individual styles and have been given appropriate names.

The vases in our collection are grouped according to their painters. They include several works by the Kleophrades Painter—two Panathenaic amphorae (Case 20) with figures of Athena and representations of a chariot and a pankration (a combination of boxing and wrestling), a well-preserved amphora with Apollo and Herakles (Case 21), and a volute krater with warriors (Case 7). His work reflects better perhaps than that of any of his contemporaries the strenuous and exalted spirit of the time. His firm, flow-



ing line has seldom been excelled. The Berlin Painter is represented by a picture on a hydria of Achilles spearing the Amazon Penthesileia and by several scenes on smaller vases (Case 21). His figures have a liveness and elasticity which make them a good foil for the more massive types of the Kleophrades Painter.

Several of the greatest vase painters of the time specialized in the decoration of cups, particularly the high-stemmed kylix. The Panaitios Painter, the Brygos Painter, Makron, and Douris are among the best-known artists in Greek vase painting (see examples in Cases 22, 9, 10, and Case 16, Gallery J 5). At Greek banquets cups painted by them we may be sure were in great demand. On such occasions, while the guests drank their wine, the pictures both on the circular field of the interior and on the curving surfaces of the exterior could be seen and enjoyed. An able painter had an opportunity to display his skill.

A remarkable group of white-ground, black-figured lekythoi, said to have been found together, are decorated by the Sappho Painter (Case 23). The subject on one is unique: the Sun is represented in his chariot, rising from the sea, while Night and Dawn are disappearing, enveloped in streaky clouds, and Herakles is sacrificing at an altar.

Glass vases, of the hand-modeled type that was derived from Egypt, have frequently been found in Greece and Italy in tombs of the sixth century and later. The examples in Case 16 show the prevalent forms and the bright, variegated colors.

To reach the Fifth Room—which comes next in chronological sequence—the visitor must walk through Galleries K 1 and K 3—where our collections of Greek coins, engraved seals, and Greek portrait heads are installed—and turn north. The coins belong mostly to the Ward collection, given by J. Pierpont Morgan in 1905. Coinage was invented in the seventh century B. C. and quickly spread throughout the Greek world, nearly every city adopting its own design. Even our comparatively small collection shows the wealth and variety of the types, an eloquent commentary on the independent life of the Greek city states. The art of seal engraving was practiced in Greece from Minoan to Hellenistic times. The whole development of Greek art is reflected in these minute representations, many of which are conceived like major works of sculpture. Our examples have been acquired from several famous collections and include a number of masterpieces.



Victory crowning a youth, by the Penthesilea Painter. On a terracotta disk, about 460-450 B.C.



## FIFTH ROOM: about 475-440 B.C.

The second quarter and middle of the fifth century are a significant period in the history of Greek art. The need of repairing the devastation wrought by the Persians, the stimulus derived from the momentous victories, the increased power and prestige of Athens created a new outlook. A new spirit begins to pervade Greek art—a spiritual quality which shows itself not so much in a different choice of subjects as in a freer treatment of the familiar types. Moreover, artists had learned to understand the anatomical structure of the human body and were ready to apply their new knowledge. We note a greater naturalism in the sculptures of the period, but with a tendency toward broad planes, each of which passes imperceptibly into the next, without undue accentuation of details. We can study the rendering of the nude male type in a life-size marble torso of a man (no. 21), an attractive marble statue of an athlete (no. 18), and several bronze statuettes. The last include one of a youth raising his hand to his lips in the customary attitude for saluting a divinity (Case 23) and a boy in the act of finishing a jump (Case 9). Two reliefs illustrate the type of gravestone current in Greece during the middle of the fifth century. One represents a girl with her two pigeons (no. 20), the other a girl holding a pomegranate and a bag (no. 22). The grace-



ful poses and the simple arrangement of the folds recall the maidens on the Parthenon frieze. A fragmentary large terracotta statuette (Case 19) and several bronze mirror supports (Case 14) have the same quiet bearing and similar renderings of drapery. The bronze vessels and handles of vessels give an idea of the sturdy, harmonious shapes prevalent in this distinguished period. A hydria with the bust of a woman has an inscription on the rim stating that it served as a prize at the games of the Argive Hera (Case 11). A bronze footbath is a rare piece preserved almost intact (no. 10). Several terracotta reliefs (Case 14) belong to the class known as Melian (some have been found in the island of Melos). The most important represents the Return of Odysseus. The chief participants in the story—Odysseus, his wife, son, and father, and the herdsman Eumaios—have been combined in one picture, with each figure in a characteristic attitude.

Like the sculptures, the vase paintings show a new breadth in the treatment of forms, and gradually they become three-dimensional pictures rather than decorative designs. Foreshortened views become increasingly popular. Many of the outstanding vase painters are represented in our collection: the Pan Painter by several works, including a stately Dionysos on a column krater and a running Ganymede on an oinochoe (Case 2); the Penthesileia Painter by two masterpieces in polychrome—the Judgment of Paris on a toilet box and two groups of beautifully composed figures on a double disk (Case 17; ill.); the Niobid Painter by a picture of Triptolemos in a winged chariot holding the gift of grain that he is about to bring to mankind (Case 8); and the Villa Giulia Painter by two harmonious scenes on a bell krater and a stamnos (Case 9). Two large vases (nos. 3, 15) are imposing products of the potter's art and are decorated with ambitious compositions, evidently inspired by contemporary wall paintings. Greeks and Amazons and Greeks and Centaurs are represented in lively combats with bold, though not always successful, foreshortenings. Thus, the Amazon on horseback, drawn in full front as if riding out of the picture, is composed of a number of separately viewed parts. A third colossal vase (no. 25) has a Dionysiac scene by the Methyse Painter.

Detail from a marble statue of an Amazon. Roman copy of a Greek work of about 440-430 B.C., perhaps by the Argive sculptor Polykleitos.



## SIXTH ROOM: about 450-400 B.C.

The administration of Perikles may be said to have had a paramount influence on the art of his generation. During his tenure of office in Athens the rebuilding of the temples and porticoes sacked by the Persians was undertaken and Pheidias was made chief overseer of all artistic enterprises. The most famous of these buildings is the Parthenon, which is a perfect expression of the idealistic art of the time. But many other works have the same nobility of conception. Even during and after the disastrous Peloponnesian War (431-404 B. C.), which ended in the defeat and downfall of Athens, artistic products are characterized by a quiet grace and serenity.

We note this quality in the sculptures and vase paintings of our collection—in the lovely, pensive women on the Attic marble gravestones (nos. 1, 13, 16, 25), one a loan from the Greek Government; in the sensitively modeled male torsos (nos. 7, 10, 21); in the head of an athlete, an eloquent expression of the Greek ideal of young manhood (no. 30); and even in the two lively battle scenes (nos. 23, 27). In the modeling of the human figure there is considerably more detail than before—combined, however, with the



earlier tendency toward broad planes—and the folds of the drapery form rich, harmonious compositions.

The statue of an Amazon, a gift from John D. Rockefeller, Jr., is a Roman copy of a famous work, probably by Polykleitos (no. 9; ill.). It forms a fitting counterpart to the archaic youth opposite it, in Gallery J 3, showing in its easy stance and naturalistic modeling the changes brought about in Greek art in less than two centuries. The terracotta statuette of a youth (Case 17) is a sensitive adaptation of another famous work by Polykleitos, his *Diadoumenos*.

The delicacy and precision attained by the Greeks in metalwork is shown in several examples. A beautifully proportioned bronze hydria with silver inlay has a relief of Artemis at the base of its handle (Case 8). It may be compared with the earlier bronze hydria in the Fifth Room and the later one in the Seventh Room, each characteristic of its period. Statuettes of youths and of animals are in Case 29. They include a boy in a praying attitude, a man in an oriental costume, and a sensitively modeled head of a calf. Bronze reliefs from mirror covers with female heads (Case 20), a silver bowl with the Apotheosis of Herakles (Case 20), and a well-preserved gold sword sheath of the type found in South Russia (Case 19) are superb examples of embossed work.

The vase paintings show the same spirit as the sculptures. Something of the grandeur of the Parthenon appears in the simple compositions of the standing and seated figures which now come into favor. The figures themselves are drawn with a new freedom and ease. They are no longer composites of separate formulas but are realized as a whole, with contours suggesting the volume of the shapes enclosed. Three-quarter views now present little difficulty, the rendering of the eye in profile has become convincing, and the garments are drawn in flowing lines. The white-ground technique becomes common for *lekythoi* used as offerings to the dead.

Several examples in our collection are by the Achilles Painter, some in red-figure, others on a white ground (Case 2). They consist of one or two figures doing the obvious things of everyday life, but with a quiet poise that gives them distinction. The Return of Persephone from Hades to Earth is an impressive picture by the Persephone Painter, named after this work (Case 2). Three Amazons going into battle, by the Mannheim Painter (Case 6), are drawn with a fine sense of composition and movement. Perseus cutting off the head of Medusa, by Polygnotos, is a grandiose

rendering of a familiar subject (Case 5). A departing warrior on a tall amphora is a carefully executed work by the Lykaon Painter (Case 6). The Eretria Painter, one of the ablest artists of his time, is represented by three excellent examples—the Return of Hephaistos to Olympos, a woman dressing (ill.), and Achilles mourning the dead Patroklos (Case 15). The delicacy of his curving strokes in the clinging draperies has been equaled by few. The Meidias Painter, one of the last great figures in Athenian vase painting, carried on the tradition of the Eretria Painter in a softer, more luxurious form. Mousaios playing the kithara surrounded by his wife, child, Aphrodite, and the Muses (Case 15) is one of his most important works. The picture of women perfuming clothes is a less ambitious composition, delicately drawn (Case 15). Two large kraters, one with deities, signed by Polion (Case 26), and another with a spirited scene of Dionysos and his followers (Case 24) are impressive examples of the potter's and decorator's art.



From a lekythos. Woman dressing. By the Eretria Painter. About 430-420 B.C.





Detail of a Tanagra statuette. A lady dressed for the street, IV-III century B.C.

## SEVENTH ROOM:

### IV century B.C. and later

The Peloponnesian War had ended in the year 404 B. C. The succeeding period was taken up with constant strife between the Greek city states, until Philip of Macedon (359-336 B. C.) succeeded in combining them in a league under his protection. His brilliant successor, Alexander the Great (336-323 B. C.), extended his conquests over the old oriental kingdoms and brought the whole of western Asia and Egypt under his sway.

The effect of these historical events on the outlook of the fourth century was profound. The ideal of the state, which had been fostered by the local independence of the city states, lost much of its glamour. Moreover, the teachings of poets and philosophers, like Euripides, Sokrates, and the Sophists, had raised the interest in the individual. This difference is reflected in the art of the time. Instead of the idealism and impersonality of the fifth century we find a more personal, individualistic element.

As Pheidias and Polykleitos were the outstanding sculptors of the preceding period, so Praxiteles, Skopas, and Lysippos dominate



the fourth century. Their widespread influence can be seen in the graceful, lithe, sensitive figures which now come into favor.

Among the many fine examples in marble and bronze shown in this room we may mention especially the head of an athlete, broken from a statue, showing the influence of Praxiteles in its dreamy expression (no. 35); the relief of a youth, with deep-set eyes, which recalls the works associated with Skopas (no. 23); two large bronze statuettes of Aphrodite—one a distinguished Greek original, a gift from Mr. and Mrs. Francis Neilson, the other a good Roman copy (Cases 11, 14); and a bronze statuette of an athlete, superbly modeled in the style associated with Lysippos (Case 30).

The well-known marble head found in 1876 on the south slope of the Akropolis is a loan from the Greek Government (no. 29). It may represent Ariadne (note the remains of the hand at the right ear and the holes in the hair which suggest that there was once a metal wreath). The expression of pathos in the eyes recalls Skopaic works. Several gravestones exemplify the types current at this time in Attica (nos. 1, 26) and Tarentum (no. 25).

In the center of the room is a graceful bronze hydria with a relief of Eros at the handle and silver inlay on lip and foot (Case 17). Bronze mirrors with embossed reliefs on their covers continued in use (see p. 16) and several specimens are in Cases 31 and 33. One cover has a fight between two Pans, with Eros intervening. On the back of another is a delicately engraved design of two women, one doing her hair, the other holding up a mirror for her.

The changes inspired by the individualism of the fourth century are clearly reflected in the terracotta statuettes, generally called Tanagras after the cemetery at Tanagra, in Boeotia, where they were first found. They represent the people of their time as we might have seen them any day, but transformed into works of art by their exquisite grace. The collection here shown is among the best extant (Cases 10-15). One of the most attractive pieces, a lady dressed for the street (Case 32; ill.), is a gift of Mrs. Sadie Adler May. A company of actors, said to have been found together in a tomb in Greece, is an unusual group (Case 11).

The Peloponnesian War had seriously crippled Athens's export of vases. Though she retained a few of her markets in Italy for a decade or two, the local South Italian wares presently took the place of the Athenian. Athens still sent her pots to Kerch in



South Russia and elsewhere in the eastern Mediterranean, but by about 320 their manufacture practically stopped, except for vases with applied reliefs, which had a short vogue during the concluding decades of the century.

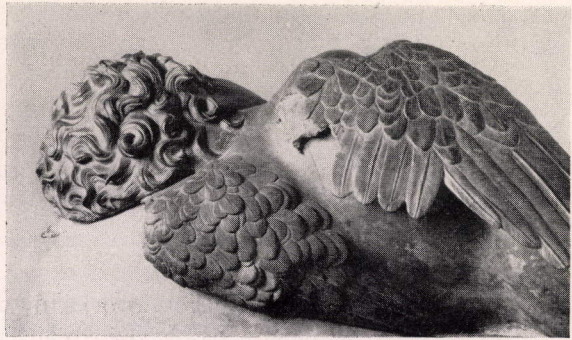
The drop in the popularity of Athenian ware is reflected in the comparatively sparse representation in this room. (The South Italian vases will be shown in K 7.) Three amphorae with military scenes by the Suessula Painter belong to the end of the fifth century or the beginning of the fourth (Case 18). Violent foreshortenings and three-quarter front and back views, which fifty years before were boldly but unsuccessfully attempted, are now convincingly rendered. A jug with a scene of Dionysos, Pompe (Procession), and Eros, drawn in very fine lines with copious additions in color, is a masterpiece in the so-called Kerch style (Case 32; ill.). Two vases with reliefs have interesting subjects—Telephos at Mycenae and Aphrodite with a baby Eros learning to fly (Case 16).

A number of glass ointment jars are in Case 6. The technique is the same as in the sixth and fifth centuries (see p. 12), but the shapes and colors show slight variations. (The blown glass of the Roman period will be exhibited in Gallery K 6.)



From an oinochoe. Dionysos, Pompe, and Eros. About 350 B.C.

Detail of a bronze statue  
of a sleeping Eros,  
III-II century B.C.



## EIGHTH ROOM:

late IV to I century B.C.

Through the conquests of Alexander the Great and the foundation of Greek cities over a large area Hellenic culture had been extended far beyond the confines of Greece. Greek history is henceforth bound up with that of the Hellenized—or Hellenistic—world which she had created. This new world she was unable to control politically. With Alexander's death (323 B. C.) the old Greek inability to combine reasserted itself, and, after long struggles among the Macedonian generals who succeeded to Alexander's empire, three separate kingdoms—Macedonia, Syria, and Egypt—were established. But presently quarrels arose among these also. Finally Rome, which had steadily risen in importance, defeated both Greece and Asia, and became the controlling power in the Mediterranean.

Though politically Greece had shown her incapacity to become a unified nation, her civilization conquered the world. New centers of Greek art and learning arose in Syria, Asia Minor, and Egypt; and Rome herself eagerly adopted Greek culture and modeled her literature and art on those of Greece. Thereby Greek art acquired a new lease on life. Its character, however, changed. The aim of the artist was no longer idealism or pure beauty, but realism. This showed itself in a closer adherence to nature and in a larger variety of subjects. Old people, children, and even caricatures were studied with new insight. Here and there, however, and especially in Greece proper, the old idealistic tendencies remained strong.



The final arrangement of this room must await the removal of the wall paintings to the Roman Court. In the meantime a few of our choicest Hellenistic sculptures and several vases and terracotta statuettes are here exhibited. A bronze statue of an Eros is a piece of great rarity and charm (no. 4; ill.). He is represented as a winged child, stretched out on a piece of drapery, fast asleep. A bronze statuette of a philosopher, perhaps Hermarchos, is one of the finest Greek portraits on a small scale in existence (Case 2). A satyr shouldering a wineskin and holding a torch is a torch-bearer in the mysteries devoted to Dionysos (Case 6). A life-size bronze head with hair arranged in plaits round the skull is an attractive loan of the Greek Government (no. 3); it was found at Perinthos in Thrace. A marble relief of a horseman of the late fourth century represents one of the Dioskouroi (Case 5). The spirited bearing of the horse and the firm, easy seat of the rider recall the horsemen on the Parthenon frieze, but the more detailed modeling places the relief in the early Hellenistic period.

A few small bronze statuettes are in Case 1. They include a carefully worked figure of a deformed man with a large, hooked nose, enormous ears, and protruding silver teeth. He is an actor in the Atellan farces popular in Italy, the ancestors of the *commedia dell'arte* and our Punch and Judy. The terracotta statuettes in Cases 7 and 8 reflect the changes in outlook from the preceding epoch (see p. 19). The women, youths, and children are livelier and more imposing and there is a new striving for effect in their attitudes. Caricatures and realistic renderings of old men and women are popular. The vases show the variety of techniques prevalent at the time. The representations are now either in relief or painted in tempera with a rich palette.

Several painted gravestones from a cemetery at Hadra, near Alexandria, are precious examples of Greek pictorial art during the third century B. C. The paintings are executed in various shades of red, blue, yellow, and mauve and represent the deceased in farewell scenes or as he appeared during his life.

Greek art does not end with this concluding chapter in our account. The tradition was carried on throughout the Roman period (see Roman Court, K 2), was revived in the Renaissance, and has been continued to our day.



Sphinx, finial of an archaic marble gravestone, about 540-530 B.C.



## CENTRAL HALL: Greek sculptures

Most of our larger Greek sculptures and a few colossal vases are exhibited in this central hall. The arrangement is roughly chronological, archaic and fifth-century examples being placed in the northern half, fourth-century and Hellenistic ones in the southern portion. The pieces should be studied with the objects of the same periods in the side galleries. The introductory remarks in each chapter apply to the sculptures in this gallery also.

The ancient Roman practice of making copies and adaptations of Greek works has saved much of Greek art from oblivion. When a Roman copy reproduces—as far as we can tell—the composition of the Greek original, it has been placed among the Greek works to which its style belongs (see also Galleries J 4-7).

We list the most noteworthy pieces shown in this hall. Two colossal vases of the geometric period, which served as monuments on graves, have scenes of the dead laid out on biers and surrounded

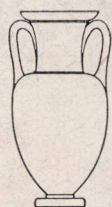


by mourners (see p. 4). An archaic Attic gravestone with the relief of a youth and his sister and a crowning sphinx (nos. 3, 4; ill.) is the most complete example of this type extant (see p. 8). The lower part of a similar monument has an incised chariot scene and a warrior in relief (no. 5). Traces of the original colors—blue, red, black, green—can be seen on both monuments. The relief of a lion attacking a bull (no. 2) probably came from the pediment of a small archaic building.

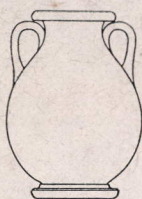
Several examples illustrate the art of the fifth century. A fragmentary statue of Athena (no. 14), with stately folds and finely composed wavy hair, recalls the pedimental figures of the temple of Zeus at Olympia. A relief of Demeter, Persephone, and Triptolemos (no. 7) is a careful Roman copy of the well-known original from Eleusis, now in Athens. The statue of a helmeted youth (no. 17) probably represents the Thessalian hero Protesilaos, the first man to land on the soil of Troy from the Greek ships. A Roman copy of Polykleitos's Diadoumenos (no. 16)—an athlete binding his head with a fillet—has a well-preserved head, almost the best indication we have of the quality of the famous original (the torso is restored). The relief of a graceful Maenad with transparent drapery (no. 15) is a Roman copy of a late fifth-century work, perhaps by Kallimachos.

Important grave monuments of the fifth and fourth centuries illustrate the various types in use at that time (see pp. 13, 15, 19). One with a relief of a seated woman holding an oil jug and toilet box (no. 13) is contemporary with the Parthenon pediments; another, with a family group in high relief, is in the form of a shrine (no. 25) and was erected, so the inscription informs us, to Sostrate of the deme of Prasiai in Attica. The statues of a woman and a child are evidently sepulchral figures which were once placed in a similar shrine—now missing and reconstructed in wood (no. 18). A large draped female statue represents Eirene, the goddess of Peace (no. 8) and is a Roman copy of a lost Greek original by Kephisodotos. Another impressive female statue (no. 24) came to the Museum with the Giustiniani collection in 1903 as a gift of Mrs. Frederick F. Thompson. The Hellenistic statues of a market woman (no. 21), a fisherman (no. 27), a seated Herakles (no. 28), a crouching Aphrodite (no. 22), and several portraits (some placed in K 1) exemplify the realistic conceptions and powerful modeling of the late Greek sculptor (see pp. 21, 22).

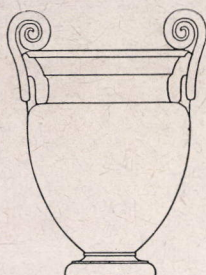
## SHAPES OF ATHENIAN VASES



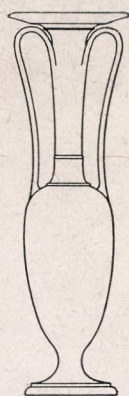
Amphora



Pelike



Volute Krater



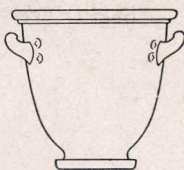
Loutrophoros



Calyx Krater



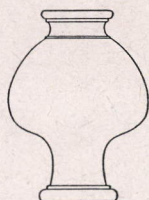
Column Krater



Bell Krater



Stamnos



Psykter



Hydria



Lebes Gamikos



Lebes



Lekythos



Squat Lekythos



Oinochoe



Kantharos



Kylix



Stemless Kylix



Skyphos



Aryballos



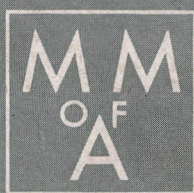
Alabastron



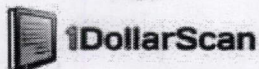
Pyxis

The various kraters and the lebes were bowls for mixing wine and water, the psykter was a wine cooler, the hydria a water jar, the amphora a storage jar, the stamnos a wine container, the pelike also a container, the lebes gamikos a wedding vase, the loutrophoros both a wedding and a sepulchral vase. The lekythos and the aryballos were oil bottles, the alabastron a perfume bottle, the oinochoe a wine jug, the kantharos, kylix, and skyphos drinking cups, the pyxis or kylichnis a box for toilet articles.









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